

VOLUME 1 NUMBER 2

# The American Recorder

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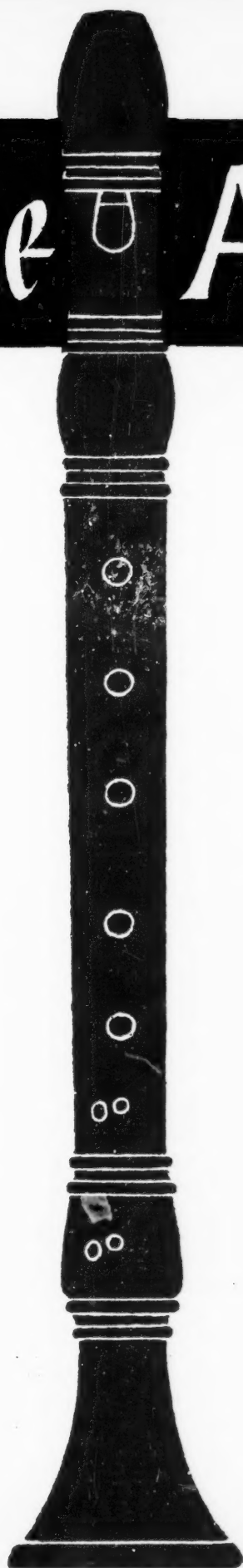
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A QUARTERLY  
PUBLICATION  
OF THE  
AMERICAN  
RECORDER  
SOCIETY



# EDITORIAL



## MEMO FROM THE PRESIDENT...

Correspondence reaching this desk in recent months has called our attention to a state of mind among some members of ARS that needs to be discussed and clarified in this publication. To speak bluntly, there have been complaints that out-of-town (non-New York) members do not get enough out of the organization to warrant the expenditure of their dues. Mostly they say, "The only thing we get is the *Newsletter!*" (past). The publication of *The American Recorder* should obviate this complaint somewhat, since the response has been overwhelmingly enthusiastic to the new publication. However, we feel that members get a great deal more than this out of ARS, and if you will bear with us a few moments, perhaps we can show you how. It is a well-known fact that organized activity can bring to bear much more weight than individuals acting separately. Therefore the mere existence of ARS has, we feel, contributed enormously to the healthy and expanding state of the recorder movement in this country.

But there is more than this. If one compares the availability of material in this country now with the situation ten years ago (the approximate time of the revival of ARS under Erich Katz) a great change is evident. May we point out that while this is not all the doing of ARS, this organization has contributed to the availability of instruments, music, recordings and publications. Dealers, distributors, record makers and publishers do not simply act out of the goodness of their hearts make available large quantities of materials, but the existence of ARS has made it possible for your officers to point out to these people that there is a market, and a market which can be reached directly. So, if you can go to your music dealer and buy or order a recorder, an obscure publication, or a phonograph record of recorder music, then ARS had some little something to do with it! These are some of the indirect advantages of membership in ARS.

In addition, it is not only what you get out of it that should be considered, but what you put into an organization you are interested in. The cost of national membership is approximately the same as a moderately priced meal for one person, and this seems to us not too large a sum to expend on the growth of a particularly healthy manifestation of culture in our society. We are growing, and we hope in future years to make this a more truly national organization. With the help of all our members and all our chapters, we can most certainly do this. The time is very definitely propitious!

—LaNoue Davenport

## AND FROM THE EDITOR...

We are cheered by the response of the membership to the appearance of the first issue of *THE AMERICAN RECORDER*, a response that is evidenced not only by the avalanche of mail we have received commenting upon the magazine, but by the increase in interest around the country in *THE AMERICAN RECORDER SOCIETY*, which was our primary aim. Membership in the Society has

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# TECHNIQUE

By A. ROWLAND-JONES

*Following is the twelfth and final installment in the series by Mr. Jones which have been reprinted, with permission from THE RECORDER NEWS of England, in the American Recorder Society Newsletter and in The American Recorder. We are very grateful to Mr. Jones for his extended contribution to the ARS quarterly. A review of his book based on the series, RECORDER TECHNIQUE (Oxford University Press), will appear in a later issue of The American Recorder.*

## PERFORMANCE

Performance is not necessarily public, nor indeed need there be an audience at all. It is an attitude of mind, the putting over of the finished product. There are three stages in playing music—reading, rehearsal and performance. Reading is the process of familiarization when an attempt is made to hear the music as a whole and to find what it is about; rehearsal is the section by section analysis of the music when decisions are reached on details of interpretation and how this interpretation may be expressed in terms of the technical potentialities of the instruments being used; performance is the final result, the exhibiting of music to a real or imagined audience. In performing music the player is more emotionally alert to the music for by then the reason for every turn of phrase and its relation to the meaning of the piece as a whole will have been worked out; in performance the players' understanding becomes the audience's experience.

In choosing music for performance it is important, therefore, to select a piece that is within one's understanding, and not of such difficulty that that understanding cannot truly be expressed. In fact, as far as technical difficulty is concerned, the music chosen should be such that the player regards it as "easy" (standard of difficulty varying with his technical proficiency); then his mind will not be distracted by questions of technique when he is actually performing the piece. The music chosen should be a piece the player likes well enough for him to want other people to hear and like it. It should also be one which, if there is a real audience, is likely to appeal to the tastes of that audience—their best tastes. One would not, for example, present a program of In Nomines to an audience of school-children.

There is a definite order in which the preparation of music for performance should be carried out.

*Style.* The first essential is to read the music

(not necessarily playing it) to discover what it is about. Unless it is "program" music its real meaning will be in musical terms, but some attempt at extra-musical categorizing should be attempted. Most music, for example, falls into one of the three categories of song, dance or narration. If the music is song-like that is to say, amenable to a verse pattern of words and containing relatively few wide intervals, a clue to its interpretation is already given; it should imitate the flexible movement of poetry with groups of notes articulating the syllables of narration. If the music is song-like, that is to say, amenable to dance, or is in a dance form, it should be related to the steps of the dance—certain notes should be played much shorter than their written value to give

"lift" and the rhythm should be deliberate and forward-moving so that it carries the dancers with it; in this connection it is important to know something about the steps of old dances (see Mrs. Arnold Dolmetsch's two books, "The Dances of England and France" and "The Dances of Spain and Italy"—Routledge and Kegan Paul). If the music is in an extended narrative form, it must be thought of as a complex of words, sentences and paragraphs, of statements developed and carried



*A Concert. German wood engraving, XVI Century.*

ried to a conclusion. Music may easily have elements of each of these categories, but, more often than not, one predominates. A second method of approach to music is to discover its prevailing mood—although this must not be carried to the extent it was by theorists of the time of C. P. E. Bach who believed "that a piece of music in which no feeling or passion is expressed in an intelligible language is nothing but mere noise"; there is such a thing as emotionless music. Nevertheless, in reading music one should be receptive to any emotion it might express, or to a "program" or series of pictures or events it might suggest, for imagination engenders feeling, and to feel something about a piece of music leads to good phrasing. External indications such as the



composer's title of a piece, or its context in, say, a cantata or an opera, provide a valuable guide to the mood of a piece of music. Music can further be categorized by its period and its style. If a piece of eighteenth-century music can be recognized as, say, an overture in the French style, the player who (as every recorder player should) has listened to and read about the music of that time knows at once how to play it: dotted notes are held on, semi-quavers shortened and double-tongued, the movement made slow and lurching, and the sonority excited and pageant-like. To know about music and, before playing a note, to think systematically about each piece that is to be performed, is the secret of playing it well.

The next stage in one's train of thought is to consider the *speed* of the piece. If the music is in dance form the steps of the dance may decide the speed (although some dances such as the Saraband varied in speed between different periods); if the music is song-like it cannot be too fast for the proper articulation and expression of words. The time-signature taken in conjunction with the sometimes misleading Italian speed indication (*Allegro*, *Largo*, etc.) and with the nature and frequency of the shortest-value note in the piece supply the remaining "external" evidence (Fritz Rothschild's book on "The Lost Tradition in Music"—London, 1953—is interesting to read on this subject). It must be remembered that old music was slower in fast movements and faster in slow movements than more recent music. Provided one is equipped to judge, one's own feeling as to how fast a piece should be matters more than anything, but even this should be modified by considerations as to how quickly, or slowly, one can play the piece, although if there is a noteworthy difference between the manageable speed and the ideal speed the piece should be regarded as too difficult for present performance. When the speed of a piece has been decided upon, it should be found on the metronome and marked down on the score for further reference. In the latter stages of rehearsal the whole piece should be played through once or twice with the metronome going; this can be an interesting and salutary experience.

*Phrasing* should now be thought about and the consequential breath marks pencilled in. Breath-marks may be made with ticks with curved lines, the size of the tick varying with the size of the breath. Phrasing marks where no breath need be taken should be made with a comma. Entries in consort music should be overlined, the thickness of the line varying with the importance of the entry. Phrasing is dependent upon form. First of all, then, the player must ascertain the structure of the piece and mark it out into sections. In a sonata these will be statement, development, recapitulation, coda, etc.; in a

rondo they will be theme and episodes; in a chaconne each section will be the length of the ground-bass motif; in a fancy the emergence of each new theme to be worked on marks the beginning of each section, generally overlapping the previous section. Even if a piece has no obvious sections into which it can be broken up (double-bars, etc.), a count of the total number of bars and their division by two, three or four will probably reveal that the piece is, in fact, made up of sections each with the same number of bars, usually 8, 12 or 16. Each of these sections should be marked off lightly with a big breath-mark, unless a double-bar, a change of key or a long rest makes it superfluous. The "halfway mark" should next be looked for, and a slightly smaller breath-mark lightly pencilled in. When this mathematical process has brought one down to sub-sections of four, six or eight bars, the shape of the opening theme should be examined, and any modification of sectional breath-marks made according to whether it starts on, before, or just after the bar, for generally the position in the bar at which the opening statement starts conditions the phrasing throughout the piece. Next, one must find where the first phrase ends; if this is not evident, it may be revealed by accompanying harmonies, or deduced from the treatment of the phrase later in the piece or in other parts. Once the opening phrase, the germ of the whole piece, has been ascertained, its enunciation should be marked down either by staccato, stress and slur marks, or by writing over it a pattern of words that will serve as a permanent reminder of its nature. A mixture of mathematics, reasoning by analogy, and good taste will decide the positions of all other breath-marks that might be needed. If the music is fast, breath-marks may be too far apart to mark all phrasing, so commas should then be used, following the same principles. In preparing for performance nothing should be left to be dealt with *ex tempore*; performances which sound the most spontaneous are those which have been most carefully prepared.

Particular attention must be paid to phrasing in consort music. This is partly because phrases in consort music overlap, partly because their ends are indefinite. Players must decide between themselves when their part becomes less important than someone else's; a good way of preparing a consort piece is to go through it with only the preponderating part playing, the theme being thrown from one player to another. Another approach is for every player to play each part in turn, as if in a round. In Italian and English consort music in particular one should expect to find breath-marks occurring between notes of the same pitch, between two short notes, or between a dotted note and the following short note; phrasing on the beat is more often wrong than right. Players of consort music must depend more on



analogy and less on mathematics.

Unless there is a rest, the time taken by breathing must come out of the note before the breath-mark. The player must decide exactly how much time he can afford to give to each breath. If he takes too long he might spoil a phrase by cutting the last note short or even endanger a chord; on the other hand, if he does not inhale enough air he might spoil the following phrase. He must, therefore, make allowance for frequent breathing, particularly as under the nervous conditions of performance he will need more breath than in rehearsal. In rehearsal, therefore, the lungs must always feel comparatively full; if they do not, more breath-marks should be made in the music. Very long notes constitute a problem. If there are two or more players to a part arrangements can be made to breathe at different times during the note. Otherwise, the player must take a good lung-full of air and, using as low a breath-pressure as possible, hope he lasts it out; it is better to break a long note to breathe rather than to peter out in ignominy just before the end. Extended passages of semiquavers are also difficult; the solution is generally to leave one or two out and breathe then. (This is a form of cheating, but if the notes are well chosen it causes surprisingly little musical damage.) The note(s) to be omitted should be ringed and a breath-mark put above. If a recorder is playing with strings or keyboard, the other players should know where breaths are being taken and make the necessary allowances in time and phrasing; if the other players are accompanying a recorder, they should breathe with the soloist, lifting their bows or hands at the phrase marks.

*Dynamics.* If the editor has not already done so, go through the music marking volume indications, working on the principle that no repeat passage is played exactly the same way the second time as the first. In eighteenth-century music echoes should be looked for and marked as such; in consort music each new theme should be announced in such a way that it sounds new—louder, softer, smoother, sprightlier, etc. In sets of variations or chaconnes each section should have its own dynamic level. When more than one player is taking each part dynamic variations can be achieved by arranging for fewer people to play in the softer passages; if this is done the instructions to the players should be indicated on the music in the preparation stage—"soli" and "tutti" or something more complicated.

*Ornamentation.* First, is ornamentation needed at all? If it is, which ornaments are obligatory, which optional? It might be well to play only the obligatory ornaments—cadential trills, etc.—at the first playing and to decorate more lavishly for the repeat. In this case obligatory ornaments might be marked in ink, op-

tional ones in pencil. Every ornament should be marked down and nothing should be deliberately left to improvisation, even though some improvisations might be generated in the heat of performance. The length of appoggiaturas should be noted, especially when two players are trilling together, and for true precision the number of notes in each trill should be settled, unless the trill is a long one. Turned trills should be indicated with a pair of semi-quavers showing the turn (the eighteenth-century convention). Pick out and practice the most difficult trills in the piece to bring them up to speed. Passages that are heavily ornamented should be played through with the metronome to ensure that ornaments begin on, and not before, the beat.

*Alternative fingerings* should be marked with a cross, *vibrato* with a wavy line the undulations of which correspond to the width and the "wave-length" of the vibrato, and *shading* or slide-fingering with a downward or upward line the slope of which denotes the extent of the shading or sliding required. In a *ff* or crescendo passage when shading might be applied over a number of notes the shading line should be extended, sloping further down as more shading is applied, and the word "shade" marked in. Unusual alternative fingerings might be written out in a memorandum at the bottom of the page. Editorial phrase-marks or ill-judged slurs that clash with one's own interpretation of the piece may need crossing out or altering. All such markings should be made in pencil, otherwise the technical commentary on the music could easily obscure the notes themselves. Of all the technical apparatus that appears on a thoroughly prepared piece of music, however, nothing matters so much as those two or three guiding adjectives at the beginning of the piece that remind the player how the piece is to be played as a whole.

*Leading.* Understanding should be reached before performance on such important details as to who is going to give the lead to start a piece, and who should be watched for the finishing of closing notes (usually but not always the player of the top part); the leader can indicate the tempo of a piece by raising his instrument in time with the beat preceding the start of the music, or he can count out one or more beats with the unused little finger of the left hand. Before beginning the leader should catch the eyes of all the other players to see that they are ready to start, and are not caught out with empty lungs right at the beginning of a piece. Music should be marked as to who is giving a lead and an ending, and when two or more players are sharing a piece of music, who is going to turn over the pages. It should be clearly written on the music when repeats are not to be observed.

*Final preparation for performance.* When the music is prepared, the instrument itself should be looked at.

Make sure that the windway is clear from dirt or fluff and that the bore is clean and dry. See that the foot-joint is in the most comfortable position for the little finger. If a piano is being used tune to its pitch before appearing for performance; a consort of recorders should know how far, if at all, each recorder has to be pulled out to be in tune. Recorders should all be warm before performance, and if more than one is to be used a table in a warm place in the room should be available; the head joints of instruments which are to be most played on (or in the case of the bass, the crook) should be kept in one's pocket when not being used. If the recorder is warm, clean and dry, nothing at all need be done before performance, except perhaps to tune with strings. It is possible that the room in which the performance is to take place cannot be as warm as it ought to be, or the atmosphere might be humid; in this case, to avoid condensation, the player must play as dryly as possible, using a slightly lower breath-pressure and avoiding drinking soon before playing. Sea-sickness tablets such as "Kwells" lessen the flow of saliva, and are a good insurance against clogging. Choose to play in the corner of a room from which the sound can be thrown forward, but if a piano is being used for accompaniment be near to it. For good ensemble players should be as near to each other as is convenient, and should arrange themselves in the order of the parts they are playing—descant next to treble, treble next to tenor, and so on. Every player should be able to see every other player. Music-stands should not be used as barriers between player and audience. The recorder can be played equally well whether the player is standing or sitting; the only considerations are comfort and effect. For solo sonatas one normally stands up—the effect is better on the audience—but consort music looks more comfortable seated. If you have a few moments between appearing to play and actual performance, spend them looking at the first piece of music you have to play, at the same time moving the third finger of each hand up and down on their holes; this helps to ensure fluency and independence of finger movement. Remind your feet not to beat time.

All is now ready, and the point is reached where the players, for those few brief seconds, look at the music before them, hear in their minds the sound of the opening bars played at their right speed and style, then set in motion that inward rhythm that is to govern the piece, and, picking up its imperturbable beat, begin. Now let the music carry you forward; subject yourself to it, and forget technique.

## EDITORIAL

*(continued from Page 2)*

increased by twenty per cent since the last writing, and five new chapters have been formed, bringing the total to sixteen. Chapter secretaries and other interested members have been most helpful in distributing copies of the Winter issue of *THE AMERICAN RECORDER*, which is now out of print. Extra copies of this and future issues will, however, be available at 50¢ a copy.

The emphasis in this issue is on chapter news. We think you will be interested in reading about what other chapters are doing, and those who are thinking of forming chapters may get some ideas from these reports. Of particular interest is the fact that two of the chapters, Boston and Chicago, are now publishing monthly newsletters for their members. These two chapters have also nominated candidates for election to the Board of Directors of ARS. As we go to press the votes have not been counted, but our own feeling is that if the mechanics of travel can be worked out, more and more representation from chapters to the Board would have a highly desirable effect on the entire organization. Ours should *not* be a system of "taxation without representation"! We hope to see as many of you as can make it to the annual meeting on May 6th. In the meantime, please be assured that we deeply appreciate your continued interest and support.

—Martha Bixler



Woodcut by Jost Amman from  
"Description of Professions, Arts & Crafts"  
Frankfurt A.M., 1568

# MUSIC REVIEWS

**FRANCOIS FRANCOEUR (1698-1787):** *Sonata in D Minor For Descant Recorder (Violin) and Piano.*

**PIETRO LOCATELLI (1698-1764):** *Sonata a tre For Two Descant Recorders and Piano.*

**JEAN BAPTISTE LOEILLET (1680-1730):** *Sonata in C Major For Descant Recorder (Violin) and Piano. Arr. Fritz Koschinsky. Wilhelmshaven: Otto Heinrich Noetzel; C. F. Peters, New York, 1959.*

The soprano recorder is a treacherous musical instrument which only the most accomplished performer should ever dare to play in public. A harsh or unsteady tone, an uneven vibrato, or an imperfect synchronization of fingers and tongue are mercilessly exposed by this perverse pipe.

The problem of dynamic balance posed by the soprano in consort is practically insoluble. Beefing up the lower voices by doubling or tripling helps but little; the soprano is, and will insolently remain, the solo instrument, conferring its shrill insistent quality on any grouping of recorders.

Played by a master, however, the soprano's brilliance and agility are irresistibly exciting. The sparkling run, the cascading ornament, the vaulting arpeggio—in this carefree domain the soprano reigns supreme. Where the music is more profound, intense or intimate, though, the soprano's expressive limitations become apparent.

Thus the Francoeur sonata, a splendid work that seems originally to have been written for the violin, comes off rather poorly on the soprano recorder. The second movement, a vigorous extensively developed Corrente, contains 28 bars of continuous eighth-notes without a pause for breath. The third movement, a quick Rondeau, is somewhat easier on the lungs; its longest stretch of eighth-notes runs for but 10 bars. Both movements have a relentless, driving motion, most effective on the violin, but ill-suited to the tiny instrument for which they have been arranged.

Locatelli's *Sonata a tre* seems also to have been original violin music. (When, oh when, will editors ever learn to mention the original scoring of a work?) The lovely third movement Pastoral is rather successful on two sopranos, except that the suspensions sound better an octave lower. In fact, this movement by itself, played on two tenor recorders, would be an outstanding addition to any program. The first two movements, Largo and Allegro vivace, do not match the third in either quality or effectiveness.

Jean Baptiste Loeillet is, like Telemann, a composer dear to the hearts of recorderists. He wrote much for the

instrument, and he obviously had an intimate knowledge of its capabilities. Loeillet, however, wrote only for the alto. The Sonata in C Major, originally for that instrument, though not an outstanding example, is an idiomatic, ingratiating work. Still, it sounds better on the alto than on the soprano recorder. The attractive third movement, Gavotta, is strikingly similar to both the Vivace of the F Major Sonata (Moeck Kammermusik No. 29) and to the Gavotta of the G Major Sonata (Bärenreiter, H.M. 43).

All three publications receive the supreme *urtext* treatment, a rather silly approach for an arrangement. Neither breath marks, dynamics suggestions or tonguing indications are allowed to mar the pristine pages. One hopes the performances will not be *urtext*. The continuo realizations are hopelessly unimaginative. No 'cello part is provided. Printing, layout, binding and paper are excellent.

—Bernard Krainis

**GEORG PHILIPP TELEMANN:** *Two Fantasies for Solo Alto Recorder. McGinnis & Marx, New York, 1960.*

This is very good Telemann. A practical composer, Telemann wrote tons of fine music which is eminently playable and enjoyable. Only rarely, however, does he reach a height of inspiration which sets a piece apart as more than just playable and enjoyable. These fantasies, particularly the C minor, are truly moving experiences, both in the playing and the perceiving.

The player who masters them will have considerably stretched his technique. Originally for the flute, they pose formidable problems, especially in articulating the lowest semi-tones. This kind of music should be tackled by every player who wishes to exploit the instrument to its technical and expressive limits.

—LaNoue Davenport

**JURRIAAN ANDRIESSEN:** *Miniatuur-Symphonie.*

**OSCAR VAN HEMEL:** *Micro-Suite.*

**HERMAN STRATEGIER:** *Symfonietta (Harmonia's Kleine Speelmuziek-Uitgave). Harmonia-Uitgave; U. S. A.; New England Music Center, Boston.*

Scored for three recorders (SSA), two violins, 'cello and keyboard, these works can be played on other combinations of instruments, since they are meant to be, and are, flexible. However, there is no mention of Bb or Eb parts, and since no parts were included in the



review copy, one does not know whether there is a possibility of using clarinets or other transposing instruments.

They are elementary school level, with the string parts all in first position. The quality, frankly, is not terribly high. One looks in vain for the originality of conception which would commend these pieces to school orchestras. Children are hard to fool, and are the first to recognize a dull piece of music. This area of publication, original pieces for school orchestra utilizing recorders, is wide open for exploitation, but composers have to beware. They cannot foist off less than their best on this most critical group of performers.

—LaNoue Davenport

FRANCOIS COUPERIN. *Soeur Monique and Le Moucheron* Arr. by Stanley Taylor for Recorder Quartet (SATB or SAAT) London, Boosey & Hawkes.

GEORG PHILIPP TELEMANN. *Ten Pieces from "Fantaisies pour le Clavecin"* Arr. by Arthur von Arx for Descant and Treble Recorder. Otto Heinrich Noetzel Verlag, (U. S.) C. F. Peters, 1959.

GEORG FRIEDRICH HANDEL. *Twelve Pieces for Treble Recorder and Piano* Ed. by Willi Hillemann, Otto Heinrich Noetzel Verlag, (U. S.) C. F. Peters, 1959.

JOSEPH HAYDN. *Divertimento op. 100, Nr. 4* Arr. by Hans Ulrich Staeps for Alto Recorder and Keyboard. Carl Haslinger (U. S.) New England Music Center.

Recorder players evidently find the original literature for their instrument far too limited. To satisfy their continual demand for more music, there is a constant stream of arrangements of anything somehow playable on recorders. Not all these arrangements are equally successful. The Couperin pieces for instance sound downright ridiculous on recorders. Originally for harpsichord, they consist of a tuneful, richly ornamented treble with a supporting harmonic bass line. It is hard to find music less suitable for a recorder consort; yet Mr. Taylor chose to arrange them for four instruments, resorting to frequent doubling, long rests and silly, disjointed phrases. And can't we leave arpeggiated final chords to the harpsichord?

Somewhat more successful are the Telemann duets; though, like the Couperin pieces, they would sound much better if arranged for solo recorder and continuo. They were also originally for harpsichord but are less idiomatic. The editor has made it a point to select pieces with a more interesting, frequently imitative bass line. The soprano part is not too easy; there is some awkward passage work, particularly in No. 5. A few misprints: No. 6, measure 27, soprano, last note

should be an eighth-note; No. 7, alto, last measure, A should be C; No. 10, measure 21, soprano, insert quarter rest.

The Handel pieces, drawn from various sources, we can warmly recommend. They have been selected with due regard to the alto's capabilities and sound delightful. The editor might have added some phrasing and ornamentation suggestions. No. 9 is most effective when executed in the French style, with sharply dotted rhythms.

Recorder players wanting to extend their repertoire beyond the baroque will really welcome the Haydn Divertimento. Here a piece originally for three independent instruments (flute, violin and 'cello) has been arranged for recorder and keyboard. This piece for a change doesn't sound like an arrangement, but does justice both to the recorder and to Haydn. Technically it is not too demanding; there is no difficult passage work and the range doesn't exceed high C. Misprints: first movement, recorder part, measure 45, B flat should be C; second movement, keyboard part, "Fine" at measure 21 omitted.

—Alexander Silbiger

THE PLAY OF DANIEL: A Thirteenth-Century Musical Drama. Ed. Noah Greenberg. New York: Oxford University Press, 1959.

In January of 1958 at New York's Cloisters, *The Play Of Daniel* was given its first public performance since the middle ages. Widely acclaimed by critics and audiences, it was mounted again during the following two Christmas seasons and splendidly recorded (Decca DL 9402).

This handsome book is a practical performing edition based on a transcription by the Rev. Rembert Wackland of the Beauvais manuscript in the British Museum. Noah Greenberg, musical director of the original production, discusses the practical problems of present day performance. Also valuable for potential performers are: "Notes on Staging" by Nikos Psacharopoulos, its director; "Notes on the Costumes" by Robert Fletcher, its designer; and the preface by E. Martin Browne.

The text of *The Play Of Daniel* is mostly in Latin, with occasional phrases in Old French, and a guide to pronunciation (modern church Latin is suggested) is included, as is an excellent English translation by Jean Misrahi. An English narration by W. H. Auden dramatically transmits the meaning of the text, integrates the action and builds suspense. Since all performers, instrumentalists as well as singers, must memorize their parts, there is no need for separate instrumental parts, and only the full score is published.

—Dale S. Higbee

# TEACHING THE RECORDER TO CHILDREN

## SUGGESTIONS FOR BEGINNING TEACHERS

BY GERTRUD BAMBERGER

*Miss Bamberger, a former member of the Board of Directors of ARS, teaches recorder at the Mannes College of Music, the Juilliard and the Dalton Schools.*

The recorder, as a first instrument for children, has gained so much popularity in recent years that there is a real need for recorder teachers. Many piano teachers are called upon to fill the gap, and school music teachers are now replacing the tonette, flutophone and other "beginning instruments" with recorders. The following suggestions may, therefore, be welcome to teachers who "know music" but have never taught the recorder.

A first lesson with a group of children, 7-8 years old, may go like this: Each child gets a beautiful new box, and may write his name on it. "You may open the box," the teacher says. "Take the recorder out; you may even take the recorder apart. There is just one thing you must not do. *You must not touch it with your mouth.*" It is a tremendous time-saver for teacher and children alike to establish the strict rule immediately: "There is no playing in this room unless you are asked to play."

The first thing the children learn is how to take the recorder apart and put it together properly. This means twisting its parts together, not pushing or pulling, or the thread may come off. Next is the copy-cat game. The children imitate everything I do. *Du-du-du*, in spoken rhythmic patterns, such as two quarter notes, two eighths and a quarter, are repeated by the group and individually. This gives the teacher a chance to determine the children's rhythmic response.

Can they tell the difference between a dry *du* and a hissing, steamy *tsu-tsu*? We do it both ways which amuses the children no end. A "kissing" mouth with lips puckered out is the right shape for playing. Put the recorder on the lower lip, let it rest there and count aloud from one to ten. This is to make sure the recorder is not between the teeth. Talking is impossible unless the recorder is in front of the teeth. Next we play the copy-cat game right into the recorder. One must blow softly to make a nice sound. Once a fairly good sound is accomplished, it pleases the class to play with the piano. The pitch is D (no hole covered) in a certain rhythmic pattern which the children repeat until the music is finished. The teacher improvises on the piano (or any other instrument) a melody in G Major, based

on the I and V chords. It sounds like real music, and the children are delighted.

First use of the fingers follows: "You have to show me that you are strong enough to play the recorder." I cover the first two holes with my thumb and second finger very tightly, and show the children the "rings" made on my fingers by hard pressing. They have to show me their rings before I let them play the new pitch. "If you press hard enough and blow softly, it should sound like this." (I play B.) We play a few rhythms with the piano again. The children play B; I play in E Major. Then we learn A, and we are ready to play several little tunes with A and B.

In the first enthusiasm of playing we are bound to find difficulties in the production of a good sound. There are two basic ones: I call them a fish mouth and a rabbit nose. The fish opens his mouth after every sound; the rabbit snuffles through his nose, the nose wings open and close. It often helps to have the whole class play like a fish or breathe like a rabbit. They begin to be aware of the way they breathe and to see the difference. They begin to observe and to listen.

To establish a good solid tonguing, I find playing in groups of four sixteenth-notes very helpful, all in one breath, counting how many sounds each child can make. To get a smooth, relaxed and singing tone, long tones on one breath are an indispensable exercise. They should be played by the group but also individually; listening is an essential "activity" in learning to play an instrument musically.

It may take young children two or even three lessons to cover the material described above, while older children may absorb it faster. However, it is important to go over all the exercises in every lesson again, at least for three more sessions or longer if necessary. The teacher of the child beginner will do well to check continually the progress of his class against the following goals: 1) Tone quality; 2) Developing the ear; 3) Interest in the music played; 4) Reading and general musicianship.

*(To Be Continued)*

# RECORD REVIEWS

In this issue we start a survey of the recordings of the New York Pro Musica, a group specializing in the authentic performance of old music. Some of their recordings do not use the recorder at all, others use it sparingly, while it is used a great deal on many others. However, because of their historic and stylistic correctness of performance, and for their wonderful and interesting contents, they are all of great interest to the recorder player. The recorder player on all of the Pro Musica recordings to date is Bernard Krainis.

Reviewed below are the three Pro Musica recordings made for Columbia records:

"An Evening of Elizabethan Verse and Its Music" — #ML 5051; "Vocal Music of Claudio Monteverdi" — #ML 5159; "The Music of Salamone Rossi" — #ML 5204.

Let me say at the outset that this is not a standard review in that I feel that all the performances are not only historically and stylistically correct, but uniformly well performed and recorded. One may question a detail or two, but that is really quibbling over trifles.

"An Evening of Elizabethan Verse and Its Music" is the recorded companion to the Anchor publication, "An Elizabethan Songbook," edited by Noah Greenberg and W. H. Auden. The distinguished poet, W. H. Auden, reads the poem first in each case, and the Pro Musica singers follow with the musical setting of that poem. The recorder is not used in this recording, but the composers (and I'm sure some of the songs) are well known to all recorder players.

The recorder is used very sparingly in the Monteverdi pieces, but the music is so great that the record can be highly recommended. Side two of this recording is devoted to a "Sestina", "Lagrima d'Amante al Sepolcro dell' Amata". A most interesting group of six pieces, very well done.

The third recording is "The Music of Salamone Rossi, Hebreo di Mantua". This recording comes with extensive program notes and illustrations. Even though emphasis is put on the religious aspect of the music (Rossi was a Jew), the music has the typical sounds and texture of its time. The recorder is used more extensively in this recording, and the playing by Krainis is just superb. I personally have found this music to be first rate, the equal, or better, of any of the more well known composers of the period. Not only are you thrilled by the fine performance and wonderful recorder playing, but you have the added thrill of discovering some great music by an unjustly neglected composer.

(To Be Continued)

## NIGHT ON THE DESERT.

*Hillel and Aviva.*

*KAPP Records, No. KL-1163*

In Israel today, a very popular instrument is the "khalil", an instrument whose history goes back to biblical times. In its modern form, the "khalil" is identical to the soprano recorder. The ancient form differs only in that it does not have a fipple or block, the sound being produced by blowing across the top, somewhat like a flute.

In this recording, Hillel, the male member of the duo, does quite a bit of playing on the ancient "khalil", while his wife, Aviva, provides authentic accompaniment on the "Miriam" drum. In addition, they sing these Israeli folk-songs in a most marvelous manner.

As a percussionist, I am impressed with the sounds and rhythms that Aviva gets from her one small drum. As a recorder player, I am amazed at the variety of effects and sounds that Hillel coaxes from this primitive recorder. Slides, glissandi and other difficult effects abound, all done with an absolutely uncanny perfection of intonation. It is really something to hear.

Admittedly this record is a curiosity for the recorder player, but it is an interesting and exciting one nevertheless.

*THE ENGLISH COUNTRY DANCING MASTER. Vox DL 470. The Telemann Society String Orchestra, conducted by Richard Schulze. Theodora and Richard Schulze, Recorders. Dorothy Walters and Theodora Schulze, Harpsichord.*

Contrary to what you might think from the above, the orchestra and the recorders never play together. They each have their separate groups of numbers. A great portion of the music comes from the 17th century "Country Dancing Master", of John Playford. The other pieces are variations on tunes popular in that century. Many of the variations are by the Schulzes, as are the string orchestra arrangements.

The overall impression of this album is very favorable. The recorder playing is not the super perfect kind we expect from a Krainis or a Davenport, but it is certainly competent. The string orchestra plays very well, and sounds just lovely. A minor drawback is the harpsichord. The action seems to make as much sound as the strings! Be this as it may, this recording is a very important addition to the recorder catalog, not only for recorder players, but also for lovers of this all too seldom heard music.

—Marvin Rosenberg



## FLAUTO PICCOLO'S CORNER

*In this corner, Flauto Piccolo will regularly air his lively preferences and animadversions on a variety of musical subjects. He will emphasize practical matters, but, as his archaic name suggests, not without a frequent glance backwards at historical precedent. The Editor*

### MORLEY'S FANTASIAS FOR TWO

One of the staples in the repertoire of renaissance music from England is the group of nine Fantasias for two instruments by that well-known Elizabethan, Thomas Morley. In his *First Booke of Canzonets to Two Voyces*, printed in 1595, he interpolated these pieces between a dozen fluent and charming vocal duos. Before Morley, duet writing had had a long history in which Flemish and Italian composers were especially active. Morley's volume is clearly based on Italian models — his Fantasias have fanciful Italian titles (*Il Grillo*, *La Sampogna*, etc.) and the texts of the canzonets are actually translations from Italian madrigal verse. As almost always with renaissance music, no specific instruments are suggested. Should recorder players wish to enjoy them (as they should), they will find several editions on the market; the following comparison may help them in their choice.

There are three easily available modern editions:

- I) 9 Fantasies . . . arranged for 2 Violins by E. H. Fellowes; Stainer & Bell, Ltd., 1928.
- II) 9 Fantasias for 2 Viole da Gamba (or other Instruments); ed. by Nathalie Dolmetsch (Hortus Musicus Series, No. 136); Bärenreiter-Verlag, 1956.
- III) Two-Part Canzonets for Voices and Instruments (Viols or Recorders); ed. by Donald H. Boalch; George Ronald, Oxford, 1950.

No. I is not much use for recorder players. Flauto Piccolo must add his shrill voice to the condemnation accorded this outdated and "vastly overedited" edition in J. Newman's review in the last issue of this journal.

The Dolmetsch edition (No. II) is a beautifully printed "pure-text" version with no editorial additions except that the 2 parts have been scored. Original time-values have been retained, but because the original keys have been kept, it has not been possible to note all the pieces in modern treble and bass clefs; five of the nine use the viola clef for the lower part. Provided that one of the players can manage this clef (and it certainly is the duty of all tenor recorder players to do just that!), the edition is performable with soprano and tenor recorders; for Nos. 7 and 8, S, A<sup>8</sup> is needed and for No. 9, A<sup>8</sup>, A or A<sup>8</sup>, T. There are no page turns to contend with. But our pleasure in this is somewhat lessened on noticing that the "hands-off" editorial policy deprives



inexperienced players of suggestions for tempo, articulation, and dynamics. But do not blame the editor for neglecting breathing marks — she prepared this edition for viols.

No. III, Mr. Boalch's admirable edition is the only one that offers Morley's entire collection of 21 pieces, both vocal and instrumental. Why should recorder players not be agreeable to sing or play the canzonets as well? The edition is nicely printed; it preserves the original time-values and provides facsimiles of the original title page and of one page of music. Studying the latter will offer the modern player some idea of the physical look of the set of two part-books which his renaissance counterpart purchased. Since this editor kept the recorder player in mind, he transposed the fantasias to keys requiring treble clefs only. Five pieces can be played by S,A; the remainder need combinations like S,S; A,A; and T,T. (If Flauto Piccolo's hands were larger he would like to try the bass recorder on some of these works.) Most welcome are the suggested ornaments at cadences, modest though they are. Not so welcome is the use of a confusing metric signature like 8/4. Most regrettable, almost all the Fantasias require page turning during playing.

The objections raised earlier about the lack of editorial help holds equally for this edition. Too much or too little editing seems the rule! Breathing marks would have been especially helpful in this music which has long curling lines with points of rest which may elude the innocent modern player. A few typographical errors should be corrected: in *Il Grillo*, p. 29, top part, measure 4, the first note should be C; in *Il Lamento*, p. 34, top part, measure 31, the first rest should be a half rest. Both the Dolmetsch and Boalch editions translate the Italian titles correctly and both correct the last one to read *La Tortorella* (The Turtle Dove).

Flauto Piccolo concludes from all of this that the ideal performing edition of these tiny masterpieces has not yet been published. Until it is, experienced players should investigate the Dolmetsch edition and most players will enjoy using the Boalch. Final query: Why has no one published the intricate duets Morley included as examples in his textbook, the *Plaine and Easie Introduction to Practicall Musicke*?

—Flauto Piccolo

## SUMMER ACTIVITIES

The 36th *Haslemere Festival*, under the direction of Carl Dolmetsch, will be held in Haslemere, Surrey, England, July 16th - 23rd. Festival programs feature authentic performances of early chamber music on the instruments for which it was written, four concerts for children, and a program presented by Mrs. Arnold Dolmetsch devoted to early court dances. Tickets from Haslemere Hall Box Office, Haslemere, Surrey.

\* \* \*

The *Country Dance Society of America* will hold its 32nd annual dance and music camp at Pinewoods Camp, Long Pond, Buzzards Bay, Mass., August 7th-23rd. Of special interest to recorder players is the Folk Music and Recorder Week, August 21-28, directed by Eric Leber. Folk Music and Recorder Week is preceded by two dance weeks, during which period English and American dances are the major interest, although the program also includes folk singing, orchestra, and recorder playing. For further information write to May Gadd, National Director of the Country Dance Society of America, 55 Christopher Street, New York 14, N. Y.

\* \* \*

*Kinhaven Music Camp*, David and Dorothy Dushkin, directors, will hold its adult session August 13th-27th. The pursuit of ensemble music in all its forms is the Kinhaven objective. Ensemble groups vary from duets to chamber orchestra and include choral singing and combinations of voices and instruments including recorders. For further information write to Kinhaven Music Camp, Weston, Vermont.

\* \* \*

*Gretel and Paul Dunsing* will conduct their annual week of dancing and music at the Lighted Lantern, Lookout Mountain, Golden, Colorado, July 2nd-9th. Program includes daily folk dance sessions, recorder instruction and playing. For information write to Mrs. Gretel Dunsing, George Williams College, 5315 Drexel Avenue, Chicago 15, Illinois.

\* \* \*

The *New York Pro Musica* will tour Europe this spring and summer under the auspices of ANTA to present its highly successful "Play of Daniel." For the benefit of ARS members who are going abroad this summer and wish to hear the group the itinerary follows: May 27-28, Bath Festival of Music, Bath, England; June 6-11, Westminster Abbey, London; June 16-25, Spoleto, Italy; June 27-28, Milan, Italy; July 1-4, Florence, Italy; July 11-19, Paris, France; July 21-23, St. Albans, England. Bernard Krainis, a charter member of the group, has resigned, and his chair as recorderist has been taken by LaNoue Davenport.

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## NOTICES

- ARS members not living in the New York City area (New York State, New Jersey, Connecticut) who wish to receive notices of meetings of the New York Chapter will please notify the Secretary, Donna Hill. Notices of the New York Chapter meetings will *not* be sent to members living outside of these three states unless requested.
- New appointment to the Administrative Board of ARS: Rhoda Weber (Mrs. Murray Weber) as Assistant Secretary. This post has been created in addition to that held by Yrsa Dammann Geist, who is also Assistant Secretary.
- Deadlines for advertising and editorial copy for THE AMERICAN RECORDER: January 1st, April 1st, July 1st, October 1st.
- Space for teachers' listings, for sale notices, instrument exchange, etc. is available at \$1 per line, single column width.
- For Sale: Dushkin alto recorder. Almost new. Mary O'Connell, MA 7-5000 ext. 259. Mon-Fri. 9-5.
- An appeal has been made by the children's therapy ward at Bellevue Hospital for unused or cheap recorders, elementary music and music stands for recorder playing conducted by Stanley Davis. Address: Children's Recreation Service, Bellevue Hospital, First Avenue and 26th Street, New York 14, N. Y. The need is great and the cause a good one.

## PUBLICATIONS RECEIVED

- B. SCHOTT'S SOHNE Mainz; U. S. A.; Associated Music Publishers, New York
- Hans Hilsdorf, Ed. *Unsere Weihnachtslieder* für eine oder zwei Altblockflöten (Ed. 4885).
- Heinz Kaestner, Ed. *Menuettbüchlein* für Sopran- u. Altblockflöte (Schott's Kl. Blockflötenhefte 53).
- Johannes Runge, Ed. *Alte Musizierstücke* (17. und 18. Jahrhundert) für Sopran- und Altblockflöte (Schott's Kleine Blockflötenhefte 54).
- G. SCHIRMER New York
- Mildred Hofstad, Arr. *Very First Favorites for the Soprano Recorder* (Ed. 2366).
- Henry Mach, Ed. *We Play Together* Old English Children's Songs and Other Pieces for Two Recorders in C (Ed. 2249).
- Winifred Ryan, Arr. *Gaily the Troubadour* 25 Songs Transcribed for Alto Recorder and Piano (Ed. 1974).
- UNIVERSAL EDITION Vienna
- Layton Ring, Ed. *Renaissance Songs and Dances* (Dolmetsch Recorder Series UE 12589.)
- HERMANN MOECK VERLAG (Magnamusic Distributors Inc.)
- Rudolf Barthel, Arr. *Christmas with Variations* for a single Instrument (Soprano or Alto Recorder). Zeitschrift für Spielmusik 247 Heft.

# CHAPTER NEWS



## • AUSTIN, TEXAS

The January 15th meeting of the Austin Chapter began with instruction and group playing under the direction of Jervis Underwood, Chapter Director. Mr. Underwood explained that proper intonation by breath control is unfortunately one of the things most recorder players forget. Usually they concern themselves with playing the right notes and let it go at that. A short discussion of vibrato followed and two pieces by Gastoldi were studied and played by the group, which then divided into five smaller consorts for an hour's playing.

After group playing the chapter enjoyed a program of contemporary music. Miss Ann Pearson, our youngest member at age 14, and her mother, Mrs. Erna Pearson played two duets by Stephanie Champion. Hindemith was represented by a recorder consort composed of Lloyd Farrar, Barbara Booth, and Bob Riseling. Ervin Poletsky's "A Little Dance Portrait" has probably never been interpreted as it was at this particular performance. Recorder players were Doris Farrar, Bob Riseling, Lloyd Farrar, and Lorene Swanay. Other instruments were the triangle, played by Ann Huddleston, the bongo by John Swanay, a pint pitcher played by David Hinshaw and a quart pitcher, played by Joe Castle. Ezra Rachlin, Austin Symphony's maestro, was represented by one of his "Duets for Two Alto Recorders", played by Mr. and Mrs. Don W. Morgan. Bartok, of course, appeared; selections from the "Mikrokosmos" arranged for recorder were performed by Neil Hendricks and Jo Alys Downs. A performance on the classic guitar by guest artist Joe Castle of Sor's "Prelude in B Minor" ended the program.

The March 25th meeting, held at Laguna Gloria Art Gallery, opened with group playing under the direction of Jervis Underwood. "Happy Birthday" with variations arranged by Mr. Underwood was played in honor of our First Year Anniversary. The group of about 30 players then read Forrest Goodenough's "Little Suite for Recorders," which Mr. Goodenough composed especially for the anniversary occasion. The chapter is particularly delighted with this unique birthday gift presented to them by a distinguished composer.

A short business meeting followed after which the program of original music by the group was begun. A booklet containing scores and other information was presented to all present.

Special libretti were chosen by Miss Dorcas Morgan and then set to music by different members. The combination of beautiful words, voice, recorders, and highly original music made the evening one that will never be forgotten by all present. It was a unique experiment and we feel it was entirely successful.

Specifically, the program was as follows: "Song to Whitman," by Robert Hobson, sung by Mr. Hobson, accompanied by Lloyd Farrar on a bass recorder; "Song to Hopkins," composed and sung by Richard Rieger, with recorder accompaniment by Neil Hendricks, Dorcas Morgan and Bob Hobson; "Song to Jones," with a chorale, composed and performed by Lloyd Farrar, accompanied by Doris Farrar, Jervis Underwood, and Bob Riseling; "Song to Stevens," composed and accompanied by Neil Hendricks, sung by Lorene Swanay; "Song of d'Urfey," set to words by Yeats arranged and accompanied by Mrs. Erna Pearson, sung by John Swanay and Lloyd Farrar; "Study on Emerson," composed and accompanied on the piano and played by Jervis Underwood on a tenor recorder; "Song to Rosetti," composed and sung by Frances Gates, with recorder accompaniment including sopranino played by Lloyd Farrar, Lorene Swanay, Jervis Underwood, Doris Farrar, John Swanay, Bob Riseling, Julian Wright, and Natalie Morgan.

Instrumental compositions besides the Goodenough Suite were "Lament," by Doris Farrar, performed by Mrs. Farrar and Jervis Underwood; "Duet," by David Hinshaw performed by Mrs. Farrar and Mr. Underwood; "Pastorale," by Natalie Morgan, performed by Dorcas Morgan, Don W. Morgan, Natalie Morgan and Doris Farrar; and "Barcarolle," for recorder and guitar, composed and played on the guitar by Joe Castle with Bob Riseling on the recorder.

### *A History of the First Year of the Austin Chapter*

The Austin Chapter of the American Recorder Society was founded March 20, 1959, by Mr. and Mrs. Don W. Morgan, bringing together several groups in Austin interested in the recorder. The first meeting of the twenty charter members and one guest was held in the Morgan home, 6107 Cary Drive, Austin. Officers elected were Robert Hobson, President; Jervis Underwood, Musical Director; Natalie Morgan, Secretary. Regular meetings through the year 1959 were held in May, July, September, and November, and in January of 1960. Special themes emphasized throughout the year were "The Organ and the Recorder," "The Renaissance Recorder," "Contemporary Music for Recorder," and "Austin Anniversary" with original compositions by members. An average of about 25 attended the meetings.

A general plan for each meeting includes a short business meeting, a period of instruction, a program presented by members, and group playing. Mr. Lloyd Farrar, Program Chairman, has planned and presented outstanding programs throughout the year. Mixed consorts including gambas, lutes, virginals, organ, etc., with the recorders provided interesting and authentic performance of early music. A card index file of all music of members has been set up by Librarian Jo Alys Downs, so that the program department will know music available within the Chapter.

A special effort has been made to keep the chapter balanced between the professional and the amateur. Our purpose is to further the cause of the recorder as an instrument that anyone can learn easily and play well. We want all recorder players to feel that there is a place for them in our chapter regardless of their playing skill. We feel that we have accomplished this in a remarkable way during this first year, as well as having maintained a high standard of performance, and that the Austin Chapter of the American Recorder Society has become a definite part of the Austin cultural scene.

—MRS. DON W. MORGAN, Secretary

## • BOSTON, MASS.

The most important activities of the chapter since the last report have been:

1. Dolmetsch Workshop Weekend Dec. 11-13 (briefly mentioned in last report).
2. Annual Twelfth Night Party, January 3.
3. Annual Spring Concert, March 20.

1. The Dolmetsch Workshop weekend was fully subscribed, with seventy-six registered. It was held at the Boston Adult Center, with which the chapter is now affiliated and where the monthly meetings are held. Carl Dolmetsch was of course, assisted by Joseph Saxby. The players were divided into groups of varying ability, and worked continuously throughout the weekend. At the opening session, Mr. Dolmetsch was presented with the original score of a work for strings and recorders by Alan Hovhaness. This composition, dedicated to Carl Dolmetsch, had been commissioned by



the Boston Chapter as a result of the Dolmetsch weekend of 1957. It was played in the annual Spring Concert, 1959, which was combined with the Dushkin Workshop Weekend. The climax of the Dolmetsch Weekend of this year was, of course, the concert given by Carl Dolmetsch and Joseph Saxby Sunday night at Kresge Auditorium of M. I. T. This large hall was made available to us by M. I. T., who joined the Boston Chapter in sponsoring the program. The attendance was good, and publicity excellent.

2. The Twelfth Night Party has become a very popular and enjoyable annual event. At this party, all play together, with the addition of invited string players. It enables everyone to play Christmas music after Christmas, when the rush is over, but while we are still in the Christmas season. Despite the feeling of some that there were too many strings and not always enough music, the evening was generally enjoyed and considered a success. Among the music played was the Pastorale from Corelli's "Christmas Concerto," "A Christmas Fantasy for Recorder and Strings," by Kathryn Ford, member of the Boston Chapter and "A Russian Christmas Carol" by Liadov, arranged by Friedrich Von Huene, Music Director of the Boston Chapter.

3. The Annual Spring Concert was held March 20 in the Little Theatre of M. I. T.'s Kresge Auditorium. Publicity was good and the theatre, which seats about 200 was quickly filled and there were a number of standees. Members of the Boston Chapter were assisted in most numbers by invited string players. Among the works played were an arrangement by Angela Owen, member of the Boston Chapter, of the Concerto in B-flat by Graupner; "Russian Folksongs," by Liadov, arranged by Friedrich Von Huene, and "Two Arias for Alto Voice, Recorders and Continuo," by J. S. Bach. But the highlight of the evening was the work commissioned by the Boston Chapter: "Sonatina For Recorder Trio" by Russell Woollen. An interesting and beautiful piece for recorders, it is hoped that it will soon be available to all. This is the third work commissioned by the Boston Chapter, the first being: "Duet for Recorder and Harpsichord" by Daniel Pinkham and the second the work by Alan Hovhaness mentioned previously. This is felt by all to be an important project of the Boston Chapter, and certainly this year's commission resulted in the addition of an important work to the recorder repertory.

In addition to the above activities, regular monthly meetings have been held at the Boston Adult Center. At these meetings three groups are formed according to ability. Advanced players act as leaders and choose the music, which is announced in "The Recorder", monthly newsletter. The average attendance at these meetings has been 60-65.

After a brief business meeting, a short recital is given by a group or a soloist. The former range in ability from low intermediate to advanced, and are groups that play regularly together. The purpose is to give groups the experience of playing before an audience—particularly the intermediate groups—and to give the membership an idea of what small groups within the chapter are doing.

A special meeting was held at the Boston Museum of Fine Arts on Tuesday evening, March 29, when Narcissa Williamson spoke on the collection of Early Instruments, and the instruments (those that are playable), were demonstrated by members of the Camerata. The latter is a group founded by Miss Williamson to give concerts in the Museum, using the original instruments or modern copies. Miss Williamson is Research Assistant in the Division of Education. It should be added that several members of the Boston Chapter serve on the Executive Committee of the Camerata.

Within the past year a number of small groups have been organized within the membership of the Boston Chapter, and have been playing at various functions or institutions in Greater Boston. They are: New England Recorder Ensemble, directed by Friedrich Von Huene; Boston Recorder Consort, directed by Elna Sherman; Ivy Recorder Consort, directed by Kathryn Ford; Marlborough Ensemble, directed by Anton Winkler, and the Cantabridgians, directed by Arthur Loeb. Concerts given by them in recent months number about thirty, and range from participation in church services to concerts given at the Old People's Home, International Student Center, the monthly meeting of the Italian Literary Club and the Golden Jubilee Banquet of the New England Camper's Association. At the last-named each instrument was demonstrated by a camping song. Concerts have also been given at the Currier Gallery of Art, Manchester, N. H. (by Arthur Loeb and Laura Pollack), Radcliffe College and St. Botolph Group — again by Arthur Loeb and Laura Pollack and a Madrigal Group.

The present membership is 140, and as can be seen by the above the Boston Chapter is increasingly active.

—MORNA E. CRAWFORD, Corresponding Secretary

## ● CHICAGO, ILL.

Big news from the Chicago Chapter is the appearance of *The Recorder Reporter*, the Chicago monthly newsletter. Its goals will be: "to keep Chicago Chapter members informed of official local chapter activities . . . to bring . . . news and announcements of local musical events of interest to recorder players, to provide a clearing house of information and a channel of communication between members and groups within the Chicago Chapter, to keep members posted on current opportunities to learn, play, and/or hear the recorder."

From *The Recorder Reporter* we learn that the Chicago Chapter invited members of the newly formed Milwaukee Chapter of ARS to be guests at one of their regular meetings held April 8th. Program for the evening featured performances by the visiting delegation under the direction of Martin Kuban. Group playing was conducted by Chicago Musical Director, Kay Bowers.

Annual meeting of the Chicago Chapter for the election of officers for 1960-61 will be held May 26th.

## ● COOPERSTOWN, NEW YORK

A feeling of presumption arises when a handful of amateurs in central New York assume chapter status on a level with the groups in New York City, Chicago and Los Angeles. A village of 2700 people in the heart of a predominately rural area cannot produce the leadership of professionals or semi-such. We major in other fields than music—we are doctors, nurses, ministers, housewives and so on. However, inspired by a nucleus of dedicated folks who were infected years ago by the recorder virus, we are a slowly growing and expanding group.

The small size of the Cooperstown Chapter and its distance from the larger centers of culture and musical interest give us a slightly different character from that of the larger chapters. Like every other group of recorder players, our principal desire is to get together and play. This we do at least once every two weeks as ten to a dozen of us sit down for a three hour session of trios and quartets. A smaller group, known most commonly as the Cooperstown Recorder Consort, meets weekly to play more advanced music and to prepare for concerts and programs.

These concerts we feel are a large part of our reason for being. There may be a 100,000 recorder players in the United States, but few of them are located in central New York. Two and three times a month we play for church groups, service clubs, college organizations and even Granges—meeting informally with groups of from 20 to 100 people, telling them about the history of the recorder, showing them fifteen or twenty recorders from the soprano to the bass in different woods and makes, and playing for themselves of the 12th through the 17th century music. It's a new experience for a great many of our listeners, and frequently we snag the interest of frustrated latent musicians. We have a high opinion of Koch recorders, and a number of people have heard us, have itched to make music of their own, and have sent off to New Hampshire for a soprano or alto. One couple, who have since become a part of our chapter, drove the 600 miles to Haverhill with their family of small children in a Volkswagen bus to meet Mr. Koch and personally select a quartet of recorders.

Our distance from metropolitan centers and the relative sparseness of recorder players has led our Cooperstown Chapter to another innovation. Last summer we held three "Recorder Open House" sessions, to which we invited all the known recorder players within a radius of 80 miles. These all-day meetings were held on Saturdays and involved no expense except for transportation and the picnic lunch that everyone brought. People came from Glens Falls, Albany, and Schenectady as well as from smaller villages in the Southern Tier like Walton. Time was spent in ensemble playing, in smaller trio groups, and in the always-interesting talking about the recorder, comparing instruments, and so on. Each of these sessions proved to be so interesting that we are planning at least as many for the coming spring and summer.

We are slowly amassing a library of some size, most of it owned individually but all of it changing hands frequently. Lerich, Britten and their ilk we handle gingerly. We play this more modern music but most of us aren't sure it's here to stay (at least in our repertoires). All other music, and particularly that in the 500 years of the "golden period" for the recorder is grist for our mill. Currently we have fallen in love with James Hook's trios, and have difficulty in concentrating on other music.

Compared to the bright light that is generated by other chapters in urban situations, our Cooperstown Chapter is only a little

candle, flickering in the darkness. But we know that even one candle flame can be seen a long way, and we are immeasurably strengthened by our relationship to the AMERICAN RECORDER SOCIETY. It helps to dissipate that darkness.

—RICHARD P. WELD, *Secretary*

### • KANSAS CITY, MO.

The members of two church-sponsored recorder groups have combined to form a local chapter of the ARS. The three-year-old Linwood Church group has performed in church services and in festivals for "sister-churches" in the Kansas City area. The two-year-old Second Presbyterian group has performed in Vesper services, Carol Sings and in the Nelson Gallery of Art's Medieval Christmas Music Programs.

We semi-organized on February 8th, but an 11-inch snowfall kept the sports-car fraternity and some others away so we nailed down the details on the February 12th practice. Roland Gidney was elected President. Since he was already standing up to preside we also elected him Assistant Conductor. Roland, a lawyer and fine vocalist, also conducts a church choir in his spare time. Eulora Drawbaugh was given the task of Attendance Secretary and Recruiter. The entire membership volunteered (?) to serve as a recruiting committee. Jim McAfoose is our Treasurer and Social Director. Jim has a nice big house for our parties and his wife, Ethel, also a player, loves to cook. Mrs. Virginia Moore has already contributed three recorder-playing daughters to the group, and now has the important task of Librarian. After electing officers, the question of a name came up. The "Heart of America Society" was suggested, but a reading of Corelli's Dance Suite convinced us that we were essentially heartless, so we settled on a more prosaic name.

These legal maneuvers exhausted our knowledge of Robert's Rules of Order. Besides we wanted to play. So we adjourned and got down to work. Work being a very uninteresting subject, we have nothing further to report — yet.

—Ethel McAfoose, *Unofficial Historian*

### • MILWAUKEE, WISC.

In October 1959 the Tosa Musica Antiqua became a chapter of the American Recorder Society. This group, made up of people in the Milwaukee area who have been playing informally at each other's homes for the past three or four years, is led by Martin Kuban, 7343 Milwaukee Ave., Wauwatosa. The group meets at 8 p.m. every other Sunday in members' homes for sight reading and playing of previously rehearsed pieces. A beginner's group is relegated to the kitchen. When the members become proficient enough, they are graduated to the living room. The pleasure of producing music is the main purpose of the meetings. Members of the group have lately progressed to giving concerts, however, either alone or with other musicians. A magnificent color spread was given them on the first page of the Women's Section of *The Milwaukee Journal* on February 28th.

At Christmas the Tosa Musica Antiqua gave two programs, one for the Wauwatosa League of Women Voters, the other for the Summerfield Methodist Church. Players were Edward Aldrich, harpsichord, Martha Ann Lers, Margarete Sandner and Martin Kuban, recorders. On March 11th they entertained the Scandinavian Society of Milwaukee. Players were the same with the exception of Miss Sandner, and included Carl Rupprecht, E. L. Horst and Jean Scheidenhelm, recorders. The same group entertained the Waukesha Musicale on April 8th.

### • NEW YORK, N. Y.

At the meeting of January 22nd, Joel Newman undertook to expound on the provocative and often controversial subject of ornamentation. He outlined the historical background of the tradition up to its virtual disappearance in the music of the nineteenth century. A lack of explanation in books and differences of notation in the periods when the recorder was at its height, accounted largely, in his estimation, for the differences of present day opinion regarding ornamentation practices.

Mr. Newman illustrated his lecture with ornamented examples from the music of Bach, Handel, and Loeillet, and played his embellished versions of the Loeillet "C major Sonata, Op. 3 No. 1" and the "Adagio" from the Handel "G minor Sonata." He was quick to point out that these were necessarily his own ornamentative interpretations and that it is in the very nature of true ornamentation that it partake of the quality of improvisation.

For those who dissent, the only adequate reply is to echo a favorite cry of the previous generation: "Vas you dere, Sharlie?"

Mr. Newman wound up his scholarly discourse with comments about modern composers for the recorder and their tendency to neo-classicism (new harmonic material in old forms). In his opinion, the modern recorder is itself neo-classic since its forte is one of rhythm rather than dynamics. To demonstrate this, he, Morris Newman, and Dr. David Goldstein played a movement from the Katz "Santa Barbara Suite" and a piece by Alvin Etler, both in 3/4 versus 6/8 time.

Among the interesting pieces played at this session was a breezy American quartet by Dr. Goldstein, with Elloyd Hanson assisting, and a tenor trio by Ed Miller in the twelve tone technique. Alexander Silbiger was Mr. Newman's piano accompanist.

There is a lamentable tendency on the part of many musicians to regard the recorder as a convenient whistle on which to blow notes. Lessons in recorder playing are given in all seriousness by some whose only virtues lie in their general musical studies plus a ten day knowledge of where to put what finger on what hole. It is all the more gratifying therefore to report on an authoritative lesson in recorder playing by one who thoroughly understands the capacities of the instrument.

Mr. Bernard Krainis, one of our outstanding recorder virtuosi, confined himself at the meeting of February 26th to an exhibition of fundamental techniques which included items of tone production, tonguing, breathing, fingering, etc. In particularly lucid sequence, he brought these primary mechanistic acquirements into focus by using audience participation in the playing of the Davenport arrangement of Bach chorales. He also discussed slurring, double tonguing, and in a brilliant exhibition of vibrato control, demonstrated a method of vibrato practice.

Rumor has it that a book on recorder technique by Mr. Krainis is practically off the presses. In view of Mr. K's formidable technical equipment, one can hardly wait to get one's playing fingers on it.

—RALPH TAYLOR

The April 1st meeting of the New York Chapter was led by Johanna Kulbach, who guided us through ARS Edition No. 34 and the "Fantasia No. 3" of Gibbons. There was no division of members for this meeting into groups of expert and/or less experienced players. Midway in the proceedings we were entertained by a mother-and-daughter team. Mrs. Kulbach was joined by her daughter Lisle on soprano recorders, playing several short duets from Mrs. Kulbach's collection, "Tunes for Two." They then gave us the Telemann "F Major Trio Sonata," for alto recorder (mother), violin (daughter), and continuo (supplied by Dorothy Freedman on the piano).

From where this listener sat, it turned out to be a solo piece for violin with recorder obligato. Part of this effect can be attributed to the extreme youth of the violinist, though I fear this phenomenon is all too common with string players of any age. Is there no way in which the modern violin or cello can be made to balance satisfactorily with a recorder, rather than overpowering it completely?

—ELIZABETH TURNER

### • NORTH SHORE, SUBURBAN CHICAGO, ILL.

In the summer of 1959 Harriet Peacock LeJeune (Mrs. Frank LeJeune), formerly first flutist with the Indianapolis Symphony, began giving instruction to several of us interested in the study of the recorder. We later became the nucleus of a group of recorder players in this area who meet monthly for the enjoyment to be derived from combined playing.

In the comparatively short time this group has been meeting various members have: caroled at Christmas in nursing homes, demonstrated the recorder to Girl Scout troops working on their music badges, and played a program of recorder music to a school assembly of primary grades.

—OLENE K. SAILOR, *Secretary*

### • PHILADELPHIA, PA.

Twenty-six players attended the January 15th, 1960 meeting of the Philadelphia Chapter of ARS at Zion Parish Hall, Broad and Wyoming Streets. Dr. Albert Whetstone ably conducted the group playing of the Schmelzer "Sonata for Seven Recorders" and Benjamin Britten's "Alpine Suite." The last composition, a contemporary work, contained a number of delightful programmatic effects



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including the warbling of birds and the mechanical ticking of a clock. The warbling in particular was enhanced by flautist Yolanda Picucci, who joined the group in the soprano part.

Dr. Whetstone (playing alto recorder), Miss Picucci, and bassoonist Sidney Rosenberg then performed several compositions for the group. They played a Mozart trio for two clarinets and bassoon, a Vivaldi trio for two recorders and continuo, and a sonata by Sammartini. It was interesting to note, in all three compositions, that the alto recorder held its own in the trio; despite the superior dynamics of the flute and the depth of the bassoon, all three voices were equal.

The evening concluded with group playing of two selections from English Music of the Early Baroque: "Ayre," by John Hilton, and "In Nomine," by Thomas Tomkins. The next meeting of the Philadelphia Chapter was held February 19th, 1960, at Zion Parish Hall.

At the February meeting, Charles Goetz-Gabor, conductor of the Vox Humana Chorale of Philadelphia, conducted a group of about twenty-five members. They played "Ricercare" by Gabrieli, "Pavane and Galliard" by William Byrd, "Im Hartz" by Walrad Guericke, and Britten's "Alpine Suite."

At the March meeting, the group was fortunate to have Miss Darlene White, who is a music teacher and choral leader at Philadelphia's Overbrook School for the Blind, as conductor. Under her direction members played a Palestrina Mass, three fantasias by Byrd and Gibbons, and eight Bach chorales arranged for recorders. Miss White called the group's attention to the subtleties of Bach's harmonies and made each person listen, while playing, to the contributions made by the other parts.

—KRISTIN HUNTER, *Correspondent*

#### • WASHINGTON, D.C.

At the January 25th meeting of the Washington Chapter of ARS, a concert of baroque chamber music was presented by the newly formed Baltimore Baroque Ensemble. Performers included Kay Froelich, soprano voice; Anne Tremearne, alto recorder; Carroll Royer, violin; Robert Romoser, harpsichord; and Glenn Middleton, viola da gamba. The program consisted of Handel's "Trio Sonata in F Major, Op. 2, No. 5", for recorder, violin and continuo; an aria from Handel's "Acis and Galatea" for soprano and continuo; Handel's "Sonata in D Minor" (Fitzwilliam No. 3) for alto recorder and continuo; two harpsichord selections from the Fitzwilliam Virginal Book; Telemann's "Trio Sonata in C Minor" for recorder, violin and continuo; Glanville-Hicks' "Sonatina for Recorder and Piano"; and Handel's cantata, "Nell dolce dell'Oblio," for soprano, alto recorder and continuo. The concert was well attended and enthusiastically received. Group playing concluded the meeting.

—ANNE TREMEARNE

#### • WICHITA, KANSAS

A new chapter of A.R.S. has been organized at Wichita, Kansas, as of March, 1960. Although our group is a newcomer to the ARS, we have been in existence for almost three years, and have met regularly every Friday night at the home of Mr. George Vollmer, who is president of the group. At present there are ten members, all of whom play recorders (from sopranino to great bass) and most of whom also play other instruments including violin, viola, cello, flute, oboe, organ, viola da gamba and harpsichord.

An attempt is made to balance the playing between complete recorder consorts and playing which includes both recorders and strings. Choral groups, various musical educators and performers, and other interested individuals have contributed much to the enjoyment of many meetings, and these guests are welcomed as prospective members.

Participation is our keynote, but on some occasions husbands and wives of members, as well as a curious guest or two, add to the social aspects of the group.

Our most recent presentation was enthusiastically received at the March 1 meeting of The Wichita Alumni Chapter of Mu Phi Epsilon at the Fine Arts Building on Wichita University campus. The music of the eight recorder consort included selections of Frescobaldi, Gabrieli, and Britten.

—MRS. HENRY VANIS, *Secretary*



## CONCERT REVIEWS

### NEW YORK CITY

There are so many and such a variety of concerts given in this musical capital that one writer could not do them justice. It is a tribute to the rapid maturing of the recorder movement that the number of concerts on a professional level in which the recorder participates has increased to the point where it is almost difficult to cover them in one brief column. I can do no more than refer to the high spots of those I attended and to print a detailed review by Bernard Krainis.

FEB. 22, PLAYERS THEATRE, 115 MACDOUGAL ST. Bernard Krainis, assisted by Paul Maynard, harpsichordist and Morris Newman, bassoonist gave a brilliant ensemble performance in a hall which enhanced their music. Memorable were Krainis' ornamentation in Loeillet, Handel, and Telemann works; the lovely singing bassoon tone, without a bit of tubbiness; the Hubbard & Dowd harpsichord, modelled after an instrument of Haydn's time, on which the accomplished Paul Maynard played intelligently and audibly his own continuo accompaniments, a sparkling Haydn sonata and a charming contemporary piece by Leonard Sarason.

MARCH 13, KAUFMANN AUDITORIUM. LaNoue Davenport took his debut bow as recorder player for the New York PRO MUSICA in a concert of renaissance Flemish and Spanish music. The program was exacting for the players and wonderful for the audience. Our President was kept busy playing every sized recorder in motets, Mass sections, chansons and villancicos, in conjunction with voices, viols, portative organ and harpsichord. He shone in a suite of dances from Susato's collection and contributed an expressive solo *recercada* by Ortiz, in which he deserved a bit steadier accompanying from Paul Maynard.

MARCH 30, KAUFMANN AUDITORIUM. An outstanding Bach concert by the KRAINIS BAROQUE ENSEMBLE featured violin and gamba sonatas, the C-minor Concerto for two harpsichords, three Cantata arias and the complete Cantata, "Tritt auf die Glaubeshahn". Mr. Krainis' recorder was lovingly played in the latter and in the well-known aria, "Höchster, was ich habe". This listener counts among the most moving Bach performances this season Mr. and Mrs. Maynard's playing of the Concerto and the splendid singing of Betty Wilson and Gordon Myers in "Tritt auf".

—Joel Newman

MARCH 13, THE CITY AND COUNTRY SCHOOL. It is a pleasure to report that the "old instruments" of the FOUR SEASONS CONSORT held their own, even when they had to contend with a "modern" violin. Directed by Eric Leber, the performers were Marleen Forsberg, harpsichord; Kazuki Kawamoto, violin; Barbara Mueser, viola da gamba; Lytell Barrett, baritone, and Eric Leber, recorder and harpsichord. Outstanding were the *La Folia* variations for gamba and harpsichord by Marin Marais; rarely has this seasoned listener heard "old music" played as sensitively. There was just the right momentum; the stop-and-go hazards of variation form were overcome by coupling the shorter variations into larger groupings. Miss Mueser's playing had grace and strength, and her considerable technique was always subordinated to her artistic purpose. Miss Forsberg's continuo realization was a marvel of melodic invention, supporting and complementing the soloist.

Mr. Leber played five French harpsichord pieces with feeling and taste; he also played the recorder spiritedly in trio-sonatas by Pepusch and Telemann. In the latter his recorder was unfortunately afflicted by a bad case of "clogged windway", accentuating the already unequal balance between recorder and violin. Mr. Barrett displayed a voice of almost transparent lightness in solo cantatas by Schütz and Dowland songs. An excessive vibrato and some unsteadiness in the upper register were also noticeable, faults which his good taste and obvious enjoyment of the music could not quite overcome. Miss Kawamoto, who seemed to lack professional qualifications, battled valiantly all evening against faulty pitch (through this may well have been caused by the difficult task of effecting balance with the recorder). Despite the ups and downs of the evening, it is clear that the FOUR SEASONS CONSORT has joined the growing number of professional ensembles which enrich New York's musical life. The best of luck to them!

—Bernard Krainis



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—A. Rowland-Jones in *RECORDER TECHNIQUE*, a lively, practical guide to better recorder sound and to a deeper understanding of the instrument. Published late in 1959, this indispensable handbook is quickly finding its way into the hands of recorder players everywhere. \$2.50

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## BOOK REVIEW

Ganassi, Sylvestro, *Opera Intitulata Fontegara* . . . Venice, 1535. Edited by Hildemarie Peter, with an English translation from the German edition of 1956 by Dorothy Swainson. Berlin, Robert Lienau, 1960.

Let me say at the outset that *Fontegara* is of interest to those dealing with the performance of sixteenth century music, and that this edition, when compared with the original, with the facsimile edition of 1934 and with the German edition of 1956, is the most useful of all to the English speaking non-linguist, by virtue of the translation of the text. Recorder players may wish to familiarize themselves with *Fontegara* for it contains some valuable information about recorder playing during the sixteenth century, and will at least to some extent introduce the practice of making divisions.

Of the two topics discussed in *Fontegara*, i.e. recorder technique and the playing of divisions, very little space is devoted to the first. There are fingering charts for all the notes and for many trills. Breath control and tonguing are discussed, and a few comments made on performance. After three pages of text on recorder technique, Ganassi moves on to what he is really writing his book about, namely divisions, which topic occupies some seventy pages. These pages are filled with divisions arranged according to meter and interval. The work closes with a word on expression, trills and the application of divisions to music. This edition contains an appendix of 175 divisions on a cadence formula.

The editor says in her preface that the edition is intended for "practical (rather than theoretical) use." To accomplish this aim the editor should have commented on obscure passages, and should have demonstrated by example just how use might best be made of this material.

I draw the reader's attention to the following passage (page 87): "Concerning Imitation, Dexterity and Grace" [read Expression, Dexterity in Technique, and Ornamentation]. "... Trills can be made with a third, with a whole tone, and with a semitone, in all of which the interval may fluctuate a little more or a little less. . . . The trill in thirds is a lively ornament; the interval may be larger or smaller than a third. The semitone trill, on the contrary, is a gentle and charming ornament; in this also, the interval may be larger or smaller. Between these two, as a medium ornament, is the trill of a whole tone, or less."

By the expression, "fluctuate, a little more or less," Ganassi means to say, "may be out of tune a little." Similarly, "larger or smaller" refers again to intonation rather than to expanding or diminishing the interval by one or more semitones.

I warn the recorder player that the fingerings may not work on his instrument. It would have been helpful had the editor accompanied the fingering charts with staff notation, and commented on the trill fingerings. Do all of the trills begin on the lower note? If so, how are we to interpret the tablatures in which the trill hole is blank to begin with?

The notation of the divisions is frequently poor. As we are accustomed to having the notes grouped according to the units of beat, Ganassi's dot of augmentation is not always best rendered in modern notation by a corresponding dot of augmentation.

In my opinion, this catalogue of divisions is not useful without examples showing how they are to be used in music. As a matter of fact, in selecting a guide book through sixteenth century divisions, I am astonished that *Fontegara* was selected instead of Girolamo dalla Casa's *Il Vero Modo* . . . I & II, Venice, 1584. His work has a distinct advantage over *Fontegara* in that it contains over seventy complete pieces in ornamental versions, for which the original versions have survived in other sources. This is the logical sixteenth century work on ornamentation to follow after Ortiz' *Trattado*. It is further surprising to me that dalla Casa is not even mentioned in the selected bibliography of this edition, although less important works, those of Virdung, Luscinius and Agricola, are included.

I am not in accord with the selection of works placed in the bibliography, but as some of the works included themselves contain good bibliographies, I shall not attempt to expand it here. The editor might have taken more care in citing the works; some slight correction or addition might be made in almost every item. The following three may be of use:

Eitner: add XX, 1888, 17-23, 93.

Hersley (sic): read Horsley. There is no *Jahrbuch der amerikanischen Musikwissenschaft*. Her useful article appeared in the *Journal of the American Musicological Society* IV, 1951, 3-19.

Agricola: published by Breitkopf und Härtel in Leipzig, 1896.

If I have expressed some regrets about this edition it is for two reasons: (a) the edition is totally lacking in editorial commentary, which is sorely needed, and (b) there is little need of still another edition of *Fontegara* until the way has been paved either by the publication of a modern instructive tutor on sixteenth century divisions, or the publication of an early treatise which demonstrates just how divisions are to be used, such as dalla Casa.

—Thomas Binkley

## CONCERT NOTICES

Baltimore: Two concerts were given this season by the Baltimore Baroque Ensemble, Anne Tremearne, Director.

New York: LaNoue Davenport and Paul Jordan were recorder soloists in a performance of Bach's Brandenburg Concerto No. 4 with members of the New York Philharmonic Orchestra, Leonard Bernstein conducting, at a children's concert in Carnegie Hall March 26th. The concert was taped, and seen and heard again on the CBS television network the next day on the Leonard Bernstein children's program.

On March 30th Bernard Krainis directed the Krainis Baroque Ensemble in an all-Bach program at the Lexington Avenue YM-YWHA.

Philadelphia: Marion Cohen was recorder soloist in a presentation of Benjamin Britten's "Noye's Fludde," at the Holy Trinity Church in Philadelphia, the Church of the Holy Trinity, West Chester, and the Cathedral Church of St. John, Wilmington, March 19th, 20th, 26th and 27th.

San Diego: The Old Globe Consort, David McNair, Director, participated in a program of Renaissance music in connection with a course for the University of California Extension in San Diego. The Consort, performing in Elizabethan costumes, employed harpsichord, tenor viol, recorders, portative organ, minstrel harp, and percussion in addition to six singers.

Santa Barbara: Four concerts were presented in April by the Santa Barbara Collegium Musicum, Erich Katz, Director; one sponsored by the Santa Barbara Music Society, one in a church, one at the University, and one at the Santa Barbara Museum of Art.

### wayne j. anderson

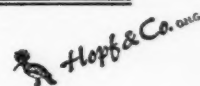
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It was gratifying to see how many of you accepted our invitation in the last issue of this magazine to visit us and browse through our tremendous stock of recorder music. You kept us hopping. You virtually bought us out. However, we've replenished our stock and you may visit us again.

We were also surprised to see how varied your interests were. You made inroads into our vocal and instrumental (other than recorder) music.

You also liked our prices !!!

How about those in the outlying provinces? We've heard from many of you but are sure there are a few who haven't responded as yet.

We're still recommending those low priced Adler Student recorders, Soprano and Alto and the Dolmetsch Plastic — ditto. When anything as good or better at the price comes along, we'll let you know.

## LETTERS TO THE EDITOR

Sir:

I want to express my appreciation of the commentary you are serializing on JACOBAN CONSORT MUSIC. It would be very helpful to those of us who own the book if you would give with each piece its serial or page number in the book. Thus, your first commentary is on a Coperario piece, but it is something of a puzzle to fit it to the correct one of Coperario's many pieces in the book. Perhaps besides doing this in future commentaries you could also give the key for those that have already been published.

Henry Scheffé, Dept of Statistics, University of California,  
Berkeley 4, California

The pieces discussed so far have been those numbered 8, 26, 33, 25, 24 and 22 in JACOBAN CONSORT MUSIC.—Ed.

Sir:

I am undertaking an index of historical recorders (i.e. made before 1800) in public and private collections, and would be most grateful for information regarding the whereabouts of such instruments. Information I am interested in includes: name of maker, material, approximate date, pitch of fundamental tone, details of special interest.

Dale S. Higbee, 412 South Ellis Street, Salisbury, North Carolina

Sir:

For the recorder player who desires a single listing of all available recorder music of German speaking countries and the most important works of other European countries, Bote & Bock, Berlin, has recently published a *Handbuch der Blockfloeten-Literatur*. It is cloth bound and costs 14.80 in German marks. I paid \$3.25 for my copy.

The book is the work of two persons, Linde Hoeffler v. Winterfeld, famous recorder teacher at the Hochschule fuer Musik in Berlin, and Dr. Harald Kunz of Bote and Bock. It lists over 2000 pieces of music by 61 European publishers. Each piece is listed twice, alphabetically and according to instrumentation.

Although written in German, the legend and arrangement of the book make its contents readily understandable. It should pay for itself many times over by preventing costly duplication in players' libraries.

Lt. John R. McCann, 6621 B Lucas Street, Fort Sill, Oklahoma

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Sir:

I felt that Mr. Marx's review of the Krainis record was somewhat less than fair. The major part of the unfairness arose from implications that the reviewer may not have intended to sound as it seemed to some of us that they did. Two specific things, perhaps, deserve comment. First, he regrets that the record "has to pretend to be historical." Having the record and seeing the cover, I question this suggestion. If the source of the cover design is Hotteterre le Romain, that obviously makes it historical, but Mr. Newman's notes seem to me very restrained. I would have thought they merely added a piquant touch for the historically uninformed without binding the players to historical purity. Certainly what comes through is a sense of the great pleasure the performers must have had in the playing.

Secondly, I am quite unable to share the reviewer's opinion that the percussion is "flabby," "unimaginative," and "unrhythmical." I can't, in fact, find any serious fault with this distinguished recording. I hope we shall have many similar ones both from the Krainis ensemble and from Mr. Davenport and his associates.

Katherine H. Bowers, 1411 East 52nd Street, Chicago 15, Illinois

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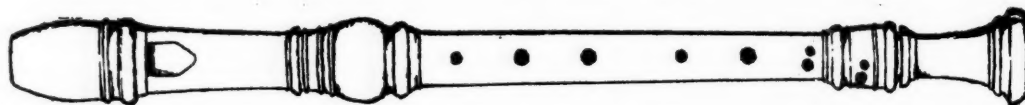
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### ARRANGER'S NOTE ON ARS EDITION NO. 37

Claude LeJeune, born in 1528 at Valenciennes was one of the greatest and most interesting musicians of the French Renaissance. He wrote a great number of Chansons, Madrigals, Motets and Psalm settings and a few instrumental Fantaisies. His works may be found in the two modern collections edited by Henri Expert, *Maitres musiciens de la renaissance française* and *Monuments de la musique française*. LeJeune died in 1601.

Since I have kept the old French orthography of the titles, it may be helpful to translate them in order to give the player an inkling of the general meaning of each piece. *Pastourelles joliettes* or "Pretty Shepherdesses" tells of young girls and their lovers confiding sweet secrets under the shade of a tree. In the second chanson, *Je l'ay, je l'ay la belle fleur* or "I have it, I have the beautiful flower", the lover, having been given a flower, swears that nothing will separate him from it until his last breath. The third one, *L'un appreste la glu* or "One prepares the bird-lime", describes the ludicrous plight of someone pricked by the thorns of a rose-bush while trying to catch a bird.

The first two chansons were first published in 1603 in LeJeune's *Le Printemps*; the third piece appeared in his *Airs* of 1608. I have added bar lines and metric signatures (which were not in the original editions) in order to facilitate performance. Following the example of his friend, the poet Baif, who applied the quantitative Greek and Latin poetic meters to French versification, LeJeune fashioned his unique *musique mesurée* (measured music) which translates the rhythms of the words into musical note-values. LeJeune used the half-note for long syllables and the quarter for short ones. This music switches freely from duple to triple meter, but without changing tempo.

—J. O.

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